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CONTENTS

PAGES

ARTICLES

SCULPTURES OF AMARĀVATI
R. N. Gupta ... 97-103

PRATIBHĀ
(Intuition in Indian Thought)
K. Guru Dutt, I.A.S. (Retd.) ... 104-115

A BIBLIOGRAPHY ON INDIAN MEGALITHS
K. S. Ramachandran ... 116-130

THE BUDDHA'S FIRST DISCOURSE
Professor S. K. Ramachandra Rao ... 131-136

BASAVANAKALLU
J. Rudrappa ... 137-138

REVIEWS ... 139-142

A Bibliography of Indology—Vol. I. Indian Anthropology ; Thakurs of Sahyadri ; Abhinava Bharata Sara Sangraha and Sangita Sastra Sara—*Reviewed by S. K. Ramachandra Rao.*

Printed by D. S. Krishnachar, at Prabha Printing House, No. 22-A, Nagasandra Road, Basavangudi, Bangalore-4 (India). Edited and Published by G. Nanjundiah, in June 1962 at the Mythic Society, Daly Memorial Hall, Cenotaph Road, Bangalore-2. (India).

OUR CONTRIBUTORS AND THEIR CONTRIBUTIONS

Sri R. N. Gupta of the Archaeological Survey of India, Calcutta, in his article on "Sculptures of Amarāvati" gives a description of the Amarāvati School of Art and the influence of Bhārhut and Sañchi on these sculptures.

Sri K. Guru Dutt, President of the Society, a retired officer of the Indian Administrative Service, continues his contribution on "Pratibhā" (Intuition in Indian Thought) of which the third section dealing with "Pratibhā in the Darśanas" appears in this issue.

Sri K. S. Ramachandran of the Archaeological Survey of India, Nagpur, continues his descriptive "Bibliography of Indian Megaliths."

Professor S. K. Ramachandra Rao, a former Editor of this Journal and one of its regular contributors concludes his article on "The First Discourse of the Buddha" with explanatory notes.

Sri J. Rudrappa, a member of the Managing Committee interested in the study of Kashmir Śaivism, contributes a note on "Basavanakallu".

OURSELVES

Obituary

We profoundly regret to record the death of Dr. Sir M. Visveswaraya, a Life-Member and a benefactor of the Society ; Sri K. R. Srinivasa Iyengar another Life-member of the Society who rendered valuable service to the Society for many years as a Vice-President and Dr. Sumitra Doddana Gowdh, a member of the Managing Committee. We respectfully convey our sincerest condolences to the members of the bereaved families.

Meetings

A Special condolence meeting was held on 21-4-1962 under the Chairmanship of the Worshipful Mayor of the City of Bangalore, Sri V. S. Krishna Iyer. Sriyuts, R. N. Mirza, D. C. Subbarayappa, T. T. Sharma, P. Kodanda Rao and K. Guru Dutt recounted their reminiscences of the Grand Old Man of Mysore. A paper sent by Sri A. V. Ramanathan was read by Sri K. Guru Dutt. The Worshipful Mayor in a short speech appealed to the public to follow the noble precepts of the late Dr. Sir M. Visveswaraya. A condolence resolution was passed. All members stood in silence for two minutes as a mark of respect to the departed.

The Annual General Body Meeting for the Fiftieth and Fifty-first years was held on Saturday the 28th of April 1962 with Sri K. Guru Dutt, the President of the Society, in the Chair.

Lectures

Sri Vidya Vāchaspati Shambhulinga Shivāchārya Mahā Swamiji of Bijapur delivered a lecture in Kannada on "Śānkara Vedānta" on 18-5-62 under the Gowdigere Mallamma's Endowment.

Sri Mangilal Vyas, B.A. Vidyavachaspati, Lecturer in History, Vinā Vādini College, Jodhpur, delivered a lecture on "Marwar Delhi Relations - Babur and Humayun" on 6-6-62.

New Members

We welcome the following new members: Sriyuts, Kanale Krishna Murthy, W. H. Hanumanthappa, K. Nagaraj, M. V. Krishna Murthy, B. R. A. Rao and G. V. Kuppaswamy.

General

We are extremely happy to record that Sri R. R. Diwakar, one of our Life-Members has been nominated to the Rajya Sabha by the President of India and Sri H. R. Abdul Gaffaar, one of our distinguished members is appointed as Deputy Minister for Finance, Government of Mysore. We heartily congratulate them both.

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I, G. Nanjundiah, hereby declare that the particulars given above are true to the best of my knowledge and belief.

BANGALORE CITY
June 27, 1962.

G. NANJUNDIAH
Editor & Publisher
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SCULPTURES OF AMARĀVATI

R. N. GUPTA

Amarāvati is situated at about nineteen miles westward from Bezwada on the south bank of Krishna river in the District of Guntur. There is a regular bus service from Guntur to Amarāvati. This small town of the present day bears witness to the great artistic and Buddhist cultural activities of the past. No other place has yielded so many sculptures and of such fine quality indicating the developed and graceful artistic activities of the bygone days. A special study of the Art at Amarāvati termed as the Amarāvati School of Art, popularly known as Vengi Art is made by scholars for its gracefulness, handsome figures developed artistic and realistic scenes.

The theme and the subject matter of the art are mostly Buddhist, depicting Jātaka stories. But Brahminical figures are not wanting in this art. The material used are mainly limestone, slightly greenish white in colour, which the artists used to get from their own State.

Amarāvati art is mainly centred round a great Stupa which was first discovered by Colonel Colin Mackenzie of the Trigonometrical Survey in 1797. According to his statement there was a huge mound covering the Mahā Stupa of thirty yards in diameter and twenty feet in height. This mound was locally known as "Dipāldinne" or 'Hill of light'. According to Mr. Burgess the stupa was one hundred feet in height surrounded by a double sculptured rail – the outer one being thirteen feet high. Dr. A. K. Coomaraswamy thinks the diameter of Mahā Stupa was one hundred and sixty feet enclosed with railing

six hundered feet in circumference. Railings are elaborately and artistically carved covering an area of about 1,700 square feet. The lower part of the plinth was also carved elaborately.

Unfortunately before taking any proper care of the monument it was utilised by many as quarry for stones and bricks required for buildings. A tank was also dug there by the Zamindar, Rāja Vasu Reddi Nayudu, who built his new capital at Amarāvati. One can see the stones of this Mahā Stūpa which are used in Hindu temples and on the steps of tanks and rivers. Many slabs and sculptures were carried away for their artistic beauty. The European officials were attracted by the sculptures and unfortunately the excavations were not conducted by experts. In 1845 the site was excavted by Sir Walter Elliot, Commissioner of Guntur. In 1876 Mr. Sewell of Madras Civil Service excavated Amarāvati. In February 1880, the Duke of Buckingham, then Governor of Madras asked the Collector to complete the excavation of the whole site, which was done with the help of Public Works Engineers. Mr. Burgess of Archaeolgical Survey, Madras, who revisited the site in 1881 found no stupa but a huge pit in its place. Mr. Rea, Archaeological Superintendent excavated the site during the period 1905 to 1909. Most of the good sculptures have been sent to London Museum. A part of the collection is now preserved in Madras Government Museum. A few slabs bearing witness to the developed art of Amarāvati are being preserved in a Museum located at the site by the Department of Archaeology, Government of India.

Amarāvati was one of the great centres of artistic activities in the South which, though influenced by the Mathura and Gāndhāra Schools of Art, had its own method, conception and dignity of expression. During the reign of the Śātavāhana kings who ruled Āndhra from the Second Century B.C. to the middle of the Third Century A.D. with honour and glory, Amarāvathi flourished with her art. A legend by Sumati informs us that the great Emperor Simuka of the Śātavāhana dynasty founded his capital first at Srikakulam, about nineteen miles west from Masulipatam. Afterwards it was transferred to Dhanyakataka (present Dharanikota, about half a mile

west of Amarāvati). Ptolemy describes about the Śātavāhana kings of Āndhra. The Chinese pilgrim, Hiuen Tsang, mentioned the capital of Āndhras as *Tho-na-kie-tse-kia* or Dharanikota. Tibetan historian, Tārānātha, described it as *Dpal-ldam-'bras-spuns* (accumulation of grain or Dhayakataka). Tārānātha refers to great Chaitya which might be a great seat of Buddhism in early times. According to the local tradition the city was three and a half miles in length. In the Third Century B.C. the Great Āndhra empire stretched across the Dekhan from east to west. During the Mauryan period the Āndhras were ruling thirty fortified towns in the Krishna-Godāvari delta and had extended their domain as far as Nāsik and Ujjain. The name Dhanakataka (Amarāvati) is found in two earliest inscriptions dated the Second Century B.C. Some scholars opine that the Stupa was originally built by the Mauryan Emperor Aśōka during his propagation of the Buddhist faith.

Whatever it might be, it is a fact that Dhanakataka, *i.e.* Amarāvati was in existence in the Second Century B.C. and it was a well fortified town, the reminiscences of which are visible even to this day. From the inscriptions found on the slabs of Mahā Stūpa it is evident that it was built and patronised by the Śātavāhana rulers. Like the Sāñchi Stūpa and gateway, here also we get the names of different donors. One of the inscriptions refers to the name of Pulmāvi Vaṣiśṭhīputra whose inscriptions are found at Nāsik, Kārle, Sāñchi gateway and the dating according to the geneology of Śātavāhana kings supplied by Ptolemy is *Circa* 135 A.D. - 163 A.D. The reading of the inscriptions referred by Burgess as "*(Si)dham Rano V (asi) th (i) puta (sa) s(a) m(i) Siri-Pulumavisa Savachhara ... ... Pimdasutariyana (m) Kahutaragahapatisa Purigahapatisa cha putasa Isilasa Sabhatukasa (sama)......Saginikasa bhayaya chasa Nakanikaya saputaka (Sa)...... (to) mahachetiya Chetikiyanam nikasa parigahe aparadare dhamachakam dedham (mamtḥ) apita.*"

"Hail! (In) the year......of king, the son of the queen of the Vaṣiśṭha family, the Lord Śrī Pulumāvi, at the western gate–

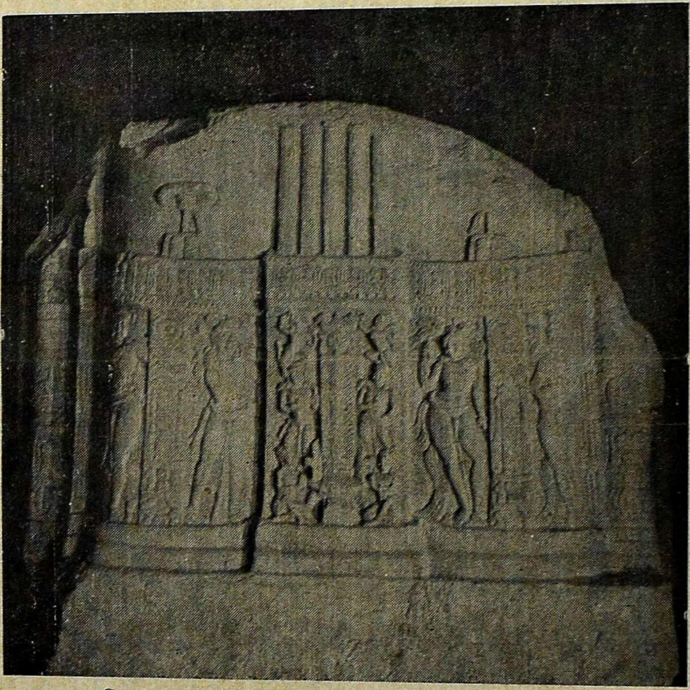
a Dharmachakra was established, a meritorious gift to the great Chaitya (of the Exalted One) (and) in possession of the School of the Chaitikiyas, by (two) Pimda Sutariyas (*viz.*) by the house holder Puri with his brothers, (with his mother)...... with his sisters, and with his wife Nakanika (Naganika), with his sons......"

The Buddhist faith was split into two great schools - the Mahāsāṁghikas or the School of the Great Congregation and the Mahāsthaviras or the Schools of the Great President. The former one was again divided into five schools - the Chaityikas, Chaitya Sailas or Pūrva Sailas, the Avarasailas, the Haimavatas, the Lokottaravadins and the Praynaptivadins. It seems that they originated from the teaching of the respective ascetics who lived there. From the above mentioned inscription it can be ascertained that the Mahā Chaitya of Amarāvati belonged to Chaitika school, called the school of Pūrva Sailas which is a sub-division of Mahāsāṁghika. It also helps us to identify Pūrva Saila Saṁgharām of Hiuen Tsang with the Amarāvati Chaitya. From the other inscriptions it is evident that further additions to the Mahā Stūpa were carried on for a long time. Extensive additions and embellishments were done on this monument in the Second Century A.D.

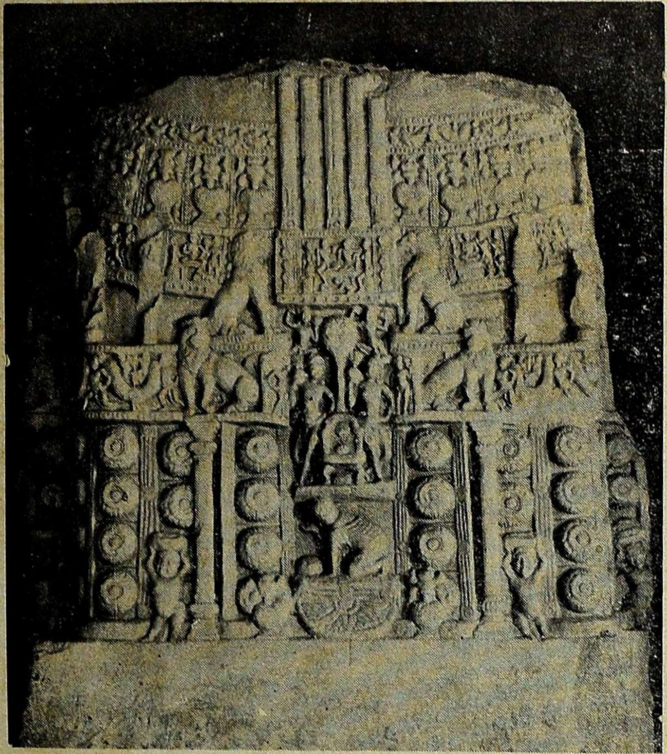
Though this School of art was in vogue much earlier, yet during the reign of the Śātavāhanas Amarāvati became one of the important centres of South Indian art and architecture and reached its zenith in the Second Century A.D.

The influence of the two schools of thought of Buddhist Faith, Hinayāna and Mahāyāna, is apparent on sculptures of Amarāvati. Some scholars think that originally the influence of Hinayāna was working on the subject matter of the artists. Later on due to the influence of Nagārjuna who belonged to the Mahāyāna faith, the artist used to personify Buddha in their sculptured panels. Buddha is always represented symbolically in the Hinayāna school but in the other school of faith Buddha is represented anthropomorphically.

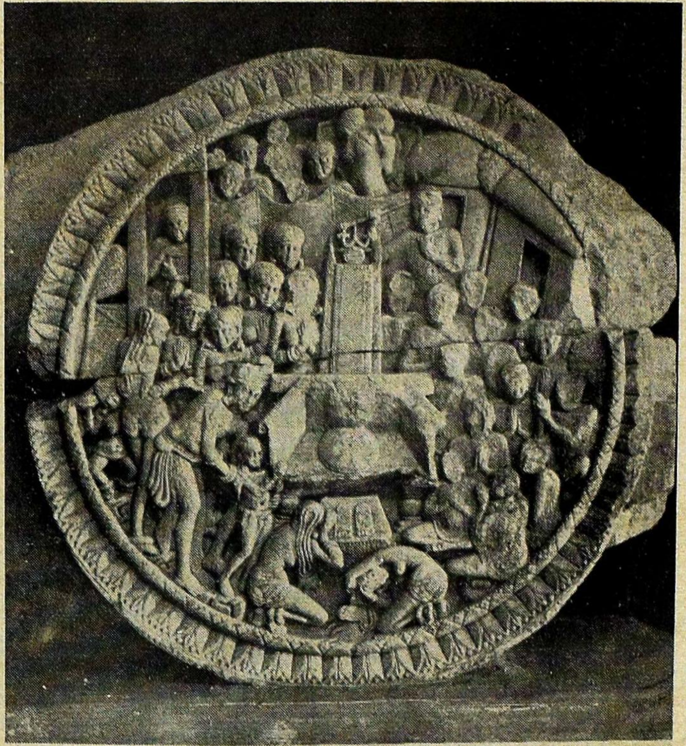
This art mainly centred round the Buddhist faith and concepts are elaborately and artistically drawn and



Sculpture on low relief simple in design.
Dated First Century A. D.



Highly decorated slab on high relief depicting Jātaka Stories. Dated Second Century A.D.



A scene of worship. According to Hinayāna Buddha is represented symbolically. Dated Second Century A D.

sculptured. The motifs of this art are lion, winged lion, elephant, monkey, *makara* and other mythological animals, dwarfs, dryads, floral designs, creepers, lotus, trees, court scenes, luxuriant life scenes, Jātaka stories, figues of Buddha represented personally and symbolically such as Peepul tree, Dharma Chakra, Triratna (representing Buddha, Law and Order), Pūrṇakumba, Stupa, White Umbrella, Foot Prints, etc.

The workmanship of the railing of the Mahā Stupa is like those at Bhārhut and Sāñchi, a form adopted from wooden crafts. Sockets are made at both the sides of the vertical pillar and in these sockets cross-bars are inserted. The railing and the plinth slabs of the stupa are elaborately and artistically designed and sculptured.

Except two round plastic figures of Buddha, the sculptures are mainly of relief work. An evolution of art is also detectable from gradual increase in the depth of carvings and volume of the sculptures. The earlier varieties are in low relief and not very elaborately and highly decorated. The perspective views are not so developed as it is found in this art of later period. As the technique advanced decorations also increased. The animal figures are well proportionate and realistically made which indicate a closer and minute observation by the artist. The lines of muscular folds and general appearance are graceful and dignified. They are depicted lively through this art. The vegetations of subject though not so abundant as in Bhārhut, are considerably depicted and reminds us of Bhārut and Sāñchi sculptures. Garland like creepers borne by human figures are common in the panels. Landscapes are rare in this art. But the world of flora when required is depicted in a unique fashion realistic in nature.

In the human figure in relief the legs are shown in their side-view regardless of position. Influence of Bhārhut and Sāñchi can be seen on the earlier sculptures. The human figures are slender and elongated. The legs are long which does not fit in with the upper part of the body, *i.e.* the figures are not proportionate and not well balanced. The broad shoulder with the stiffness of the body and slightly bulging abdomen of

Amarāvathi figure reminds us of Bhārhut and Sāñchi. The style of ornaments and head dresses resemble the Sāñchi and Bhārhut sculptures. As at Bhārhut and Sāñchi the figures and the subject matter of the back portion of the frontal figures or objects are depicted above in the same panel. The artists of Amarāvathi have not been totally swayed by the above two schools. The influence of those schools are modified and graciously depicted here in more realistic way. In a later period the human figures are sculptured with accuracy and they are well proportionate with increased depth and volume indicating a developed technique. The artists were conscious of their artistic ability and were thorough. Unnecessary burdens of figures and designs were minimised at Amarāvati without omitting display of the minute details indicating the artists' realistic power of observation and higher intellectual faculties.

The treatment of the human figure in later stages is more delicate and gives a graceful, dignified and lively expression. The face is more oval and elongated. The body is not mechanical and stiff as in earlier variety. The male figures are mostly wearing turbans and the upper part of their bodies are bare, fleshy chest, slightly bulging out abdomen with deep umbilicus. While the female figures are depicted with the elaborate hair ornaments, hemispherical and prominent breasts, narrow waist with more or less flat abdomen, and heavy hips. The smooth surface of the body gives an impression of the delicate and smooth texture of the skin. The male figures are not burdened with ornaments while the female figures are thickly decorated with ornaments. The expression of the eyes depicted in Amarāvati Sculptures surpasses all art found elsewhere. The emotions are best depicted through the eyes. According to the need, the artists carved the eyes in their full expression which made the figure lively and speaks itself. The expressions and emotions can best be transmitted through eyes and the artists of Amarāvati achieved their goal in this respect which is best identified through their art. The treatment of drapery are not mechanical like Bhārhut and Sāñchi but more finely and realistically made. In later stages, when Buddha is personally represented the depth has increased and

the environs profusely decorated. The treatment of the drapery, the heavy massive somatic features of the body give an impression of the Mathura and Gāndhāra schools.

Apart from its intellectual and artistic development, we come to know the material culture, such as architecture, dress, ornaments, weapons for war and hunting, materials of house-hold use of those times. The social life of the period is also depicted in these scenes. The sculptures depict the life of the kings, nobles and aristocratic persons of those days. No commoner has ever been the theme of these artists. Only the higher and well-to-do class of people are portrayed. All the figures depicted in this art are youths in their prime of life of wordly joy and gaiety. It takes us to a world of rejoice and beauty devoid of miseries. It is an art of love, life and joy of the world. The lines of the carvings are sensitive and delicately shown in all poses and attitudes. But the poses and movements are with conscious grace, dignified and serene in expressions. The figures have a movement of their own. The lucid flow of theme appeals to the visitors. The sensual concept here has been refined with grace and dignity with restrained beauty exhibiting rhythm all through and a dynamic movement in the panels. Professor Saraswati says : " A langourous attenuated beauty of the figures make the Amarāvati figures the most realistic luxuriant beauty of Indian sculpture". Artists of Amarāvati were the masters in their work of modelling and conversant with their subject possessing a higher artistic ability of creativeness which appeals deep to our heart for its realistic, emotional, and sentimental expressions, dignity, grace and restrained beauty which are typical of the Amarāvati School of Art.

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PRATIBHĀ

(INTUITION IN INDIAN THOUGHT)

K. GURU DUTT, I.A.S. (Retd.),

PRATIBHĀ IN THE DARŚANAS

III

Of the Jaina and Buddhist *Darśanas*, the former is undoubtedly the older, and may be considered first. Jainas have a five-fold division of knowledge, which is very old, perhapspre- Mahāvīra. It is based on the *Āgamas* and is one of the important points on which there is no disagreement between Śvetāmbaras and Digambaras. It is held that infinite knowledge is an attribute of the soul, but it is obscured ordinarily by *Karma.* The five types of knowledge are: *Mati* (sensuous), *Śruta* (scriptural), *Avadhi* (visual intuition), *Manahparyāya* (intuition of mental modes), and *Kevala* or perfect knowledge. Here *Avadhi* roughly corresponds to *Pratibhā* in its lower aspect of clairvoyance, etc. while *Manahparyāya* covers telepathy as well as the lower reaches of omniscience or *Kevala-jñāna.* It is interesting to note that it is the latter three which are considered as immediate and direct (*Pratyakṣa*) while the former two (*Mati* and *Śruta*) are held to be indirect or mediate (*Parōkṣa*) because of mediation by the senses. There appears to have been some sort of a reorientation later on, when these two were accorded the status of *Samvyavahāra–pratyakṣa*, perhaps to come into line with other schools of philosophy. In brief it may be said that the Jainas believe in the possibility of direct intuition of a transcendental character, and that their scheme of *Yoga* is in agreement with Patanjali's.

Although the role of *Pratibhā* in Indian poetics is to be separately considered in a later section, it may be more convenient to refer here to its treatment from the specifically Jaina angle in Hemacandra's *Kāvyānuśāsana*, a work which, apart from other points, is of value as giving extracts from authors whose main body of writings is lost (*e.g.* Bhaṭṭa Tauta, whose definition of *Pratibhā* has already been cited). Hemacandra (1088-1172)

was the celebrated teacher of King Siddharāja of Gujarāt and converted his successor Kumārapāla to Jainism. He was a writer of encyclopaedic range, grammarian, lexicographer, and poet. He explains in his *Kāvyānuśāsana*, in strict accord with Jaina tenets, that the soul is self-luminous by nature, like the sun; but ordinarily its brightness is veiled by the obstruction caused by certain *Karmas*. When this obstruction is removed or suppressed, *Pratibhā* bursts forth in splendour. This may happen from innate causes, when it is called (*Sahajā*) or adventitiously (*Aupādhikī*) *e.g.* due to *Mantras* or the favour of deities etc. In either case, the nature of *Pratibhā* is unchanged. This conception is in line with the broad trends already considered.

Intuition figures very largely in the *Buddhist* scheme under the name of *Prajñā*.[16] The Buddhist discipline is said to be three-fold: *Śīla*, *Dhyāna* and *Prajñā*. *Dhyāna* is sometimes designated *Samādhi*. *Śīla* means the rules of conduct. Both *Śīla* and *Dhyāna* are only the steps which lead to the attainment of *Prajñā*. The path is that of intuition, and the goal is the fulfilment of intuition, sometimes called *Bōdhi* or enlightenment. The advance along the path is accompanied by powers and visions (*siddhis*). The terms *Jñāna* and *Prajñā* used for the higher intellectual activity indicate the essential nature of such knowledge: an intuition of the whole quite distinct from a discursive process of reasoning. As Keith[17] says, "The view of intuition as the source of true knowledge, and at the same time a decisive cause of emancipation is characteristic of Buddhism as of the Upanisads ......" But this intuition is closely allied to the ordinary intellectual activities. The special point about *Prajñā* is that it can be and has to be cultivated and developed. It results in complete knowledge (*Parijñā*), which Keith specifically compares with the Bergsonian intuition: "that effort of intellectual sympathy by which the mind can place itself within the mobile reality of things."

16. Sanskrit equivalents are used uniformly.
17. *Buddhist Philosophy:* (A. B. Keith) p. 90-91.

It is interesting to note that in later Buddhism (Mahāyāna as well as Tāntrik), *Prajñā* came to be worshipped as a deity (the feminine principle or *Śakti*), while its counterpart was *Upāya* (means), the two together forming an inseparable couple. Intuition or knowledge as a whole was called sometimes *Vidyā*. The aggregate of faculties comprised in intuition was *Prajñā-skandha*, while the group of *siddhis* beginning with clair-audition (the *Prātibhaśravaṇa* of the *Yoga Sūtra*) was comprised in *Abhijñā*. With each of the three items of the Buddhist discipline a faculty of vision was associated: *Dharma-cakṣu* (eye of the law) with *Śīla*; *Divya-cakṣu* (the heavenly eye) with *Dhyāna* or *Samādhi*; and *Prajñā-cakṣu* (eye of intuition) with *Prajñā*, which ranked above the other two. The possession of the *Prajñā-cakṣu* is the distinguishing mark of the *Arahant*. The knowledge they attain is strictly parallel with the *Yogi-pratyakṣa* of the Nyāya system and the *Ārṣa-jñāna* which is recognised by the Vaiśeṣika as the fourth canon of valid knowledge (*Pramāṇa*). The value attached to *Prajñā* seems to have increased with time, and in the Zen type of Buddhism, it came to occupy the entire picture. According to Shen-hui, the disciple of the Patriarch Hui-neng: Seeing into one's self-nature (=seeing into nothingness) is the illuminating of this world of multiplicity by the light of *Prajñā*.

In the Buddhist scheme, worldly bondage (*Samsāra*) is accounted for by a chain-like formula of 'dependent origination' (*Pratītyasamutpāda*) at the head of which stands ignorance (*Avidyā*) which is not merely the absence of wisdom (*Prajñā*=intuition), but its contrary. The body of the orthodox discipline consisted in the effort to attenuate *Avidyā* by working *Pratītya-samutpāda*, as it were, on reverse gear. It appears as if with the passage of time, the stress on the discipline thrust the objective of *Prajñā* itself into the shade. The teaching had become largely a matter of routine formulas and mechanical ritual of the mind, like the eightfold path, the four noble truths, the three marks and so on.

It must have been as a reaction against this tendency that schools like Zen came into being, envisaging the rise of intuition not as an effortful and prolonged process of causation, but as an

abrupt awakening (*Satori*). As the Chinese Patriarch Shen-hui put it: "The mind which is present in all things being pure, there is in it the light of *Prajñā*, which illumines the entire world system to its furthest end."[18] This illumination which dawned all of a sudden was called *Satori*. Although the idea appeared revolutionary in its context, still it claimed, not without justification, to be a return to the purity of the essential and original doctrine, something fundamental and natural, compact of self-nature (*Svabhāva*), and twin-born with it (*Sahaja*). We shall have occasion later to revert to this conception of *Sahaja*.

The career of the concept of *Sahaja* is a good illustration of the continuity of Indian thought in the midst of bewildering complexity. Originating in Buddhist speculation, it signified at the outset, the untutored intuition as against the cultivated faculty. This opposition, however, was more apparent than real; for as in Yoga, so in Buddhism, *Prajñā* was never held to be the product of effort. Effort was only ancillary, and helped to remove the obstructions in the path, thus allowing *Prajñā* to manifest itself. Just as of old when the over-growth of ritualism had to be met by the uncompromising intuitionism of the Upaniṣads which made short work of the entire *Karma-kāṇḍa*, so once again, the new Buddhist developments came to stress the natural aspect (*Sahaja*) of *Prajñā*. In course of time, *Prajñā* was taken for granted and only the term *Sahaja* remained in vogue. Although this idea underlies the whole of Chinese and Japanese Zen thinking, still it was in the Buddhist Tāntrik schools in India that it received its fullest prominence, in the Vajrayāna and the Kālacakra-yāna and in the Sahaja-yāna. There, *Sahaja* was equated with the *Bodhicitta*, and the *summum bonum*: *Mahāsukha*. It was thought of as a kind of Absolute, of which the older *Prajñā* and *Upāya* were merely the polarised attributes.

Some idea of the comprehensiveness of the concept of *Sahaja* can be got from the following extract.[19] "It will be evident that

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18. *The Zen Doctrine of No Mind*: D. T. Suzuki (p. 30).
19. *Obscure Religious Cults* by S. Dasgupta (p. 90)

this *Sahaja* is the *Brahman* of the Upaniṣads and the Vedānta. It is the *Nirvāṇa-dhātu* of canonical Buddhism, it is the *Tathatā* (thatness) of Aśvaghoṣa, it is the negatively described absolute reality of Nāgārjuna, which transcends the four logical categories —it is the *Abhūtaparikalpa* or the increate absolute with the potency of all objectivity and subjectivity but in itself bereft of all dualism,—or the pure consciousness (*Vijñapti-mātra*) of the Vijñāna-vādins. It is again the *Vajra-dhātu* or the *Vajra-sattva* of the Vajra-yānists. It is the *Bodhi-citta* in the form of the unity of *Śunyatā* and *Karuṇā*, it is the *Mahā-sukha* or the Supreme Bliss. All these ideas have merged in the idea of *Sahaja* of the Sahajīyas". Although this may appear to be somewhat exaggerated, it is beyond doubt that the concept had a remarkable extension and pervasiveness. It was taken over by the Vaiṣṇava Sahajīyas. It figures largely in the doctrine of the Nātha Siddhas (Gorakhnāth and his followers), in the beliefs of the Bauls, and the adherants of the Dharma cult of Bengal. Finally it appears in Kabir and the medieval saints, and their following down to the present day.

IV

We seem to have travelled a long way from the original idea of *Pratibhā*, and it is necessary to turn back. There are references here and there to *Pratibhā* in the *Mahābhārata* and the *Purāṇas*. In general the term is there taken to be synonymous with *Siddhis* in the lower sense, and in accordance with the view of the *Yoga Sūtra*, treated as an obstacle to release (*Apavarga*)[20]. But these are not ordinary obstacles but supernormal ones (*Divyā upasargāḥ*) and are indicative of the proximity of realization (*Siddhi-sūcaka*). Very occasionally, the use of the term in its higher significance is met with as when in one place the epic says that *Pratibhā* arises only when the *Guṇas* have been surpassed. Incidentally, it may be mentioned that the idea of *Pratibhā* is intimately connected with the symbolic 'third eye' of Śiva, which is sometimes designated *Prajñā-cakṣuh*, a term already encountered in the Buddhist context. In the seeker this eye (or

20. *Śānti Parvan* (316. 14) and (239. 24); also *Śiva Purāṇa* (*Vāyavīya Samhita*) Ch. 29. 78.

vision) is said to be opened by the grace of the spiritual teacher (Guru). Thus the *Gurustava* describes the *Guru* as he who opens up the vision: *Cakṣur unmīlanam yena.* Yet even the Guru's function is mediate. The saving wisdom (*Tāraka-jñāna*) is as the Yogaūtras (III. 54) puts it *Bhāṣya*: *Svapratibhottham, anaupa deśikam*—it takes its rise in one's own *Pratibhā* and is not the result of instruction.

In the Śākta Tantras, the Supreme Deity is generally figured as being that essence of which the ideal *Guru* is the symbol. The formula with which the *Bhāvanopaniṣad* opens is the quintessence of the philosophy of the Tantras: *Śrī guruḥ sarvakāraṇa-bhūtā śaktiḥ.* The most compendious statement of this position is to be found in the *Tripurā-Rahasya* (*Jñāna Khaṇḍa* XX. 31-36) which may be somewhat freely rendered as follows:

> The ultimate form of the Supreme Devi is *Parā Pratibhā* and it is this which is described in the *Śāstras* as that basic consciousness whose absence can never be imagined. It is against this substratum that the universe appears to surge up, to subsist and subside, like the reflection in a mirror. It is this which binds the non-knower of the self in the net of *Samsāra*, but which shines in the hearts of the knowers (the *Yogīs*) as indeterminate (*Nirvikalpa*), moving and yet steady like the vast swelling ocean. It is this which is worshipped by the great *Bhaktas* with unremitting devotion in its manifoldness while never losing sight of its identity with Self and with the vital thread (*Praṇa-sūtra*) which animates the senses and the mind.

It may be noted that the very term used is *Parā Pratibhā*: the highest intuition.

An intimate connection subsists between the Śākta and Śaiva systems. Of the latter, the Kashmir Śaiva Darśana (otherwise known as Pratyabhijñā, Trika or Spanda) is the most developed and its views may be taken as representative for the monistic Śaiva schools. Here the doctrine emphasises the identity of *Śakti* with the Supreme Lord (*Maheśvara*). Thus in Utpala's

Īśvara-pratyabhijñā, the authoritative exposition of the philosophy of this system, we find this categorical statement:[21] "This *Pratibhā* in which the succession of the multiplicity of objects is reflected (as in a mirror) is identical with *Maheśvara*, the one Subject (*Pramātā*) who is the eternal and unchanging light of consciousness." Abhinavagupta, the great commentator of this school, whose position here is comparable to that of *Śankara* in the Advaita Vedānta, while expounding this *Kārikā*, brings out the obvious analogy with Upaniṣadic thought and quotes the passage: *Tam eva bhāntam anubhāti sarvam, tasya bhāsā sarvam idam vibhāti*: "When that shines, all else shines after that; by its light, all this is lighted up." (*Katha*, V. 15)

There are numerous important references to *Pratibhā* in Abhinavagupta's own works like the *Tantrāloka* and the *Tantra-sāra*, its summary.

Some of these are well worth examination. The birth of *Pratibhā* in the heart of the seeker is technically called *Śakti-pāta* (the descent of *Śakti*). There are several grades of such *Śakti-pāta*. In its penultimate grade, the illumination comes of its own accord, independently of any instruction from the Śāstra or the Guru: *Śāstrācāryānapekṣiṇah sva-pratyayasya prātibha-jñā-nodayah*[22]. This is literally what is stated in the *Yoga-sūtra*[23]. Such a person becomes a teacher in his own right and he does not stand in need of any conventional initiation from others or any traditional disciplines. He is the highest type of Guru and is designated: *Prātibha-guruh*. Several varieties of this type are described in the *Tantrāloka*, the basis of distinction being the degree of inspiration. But as the *Tantrasāra* takes care to point out, it is the presence of *Pratibhā* alone which counts: *Sarvathā pratibhāmśo balīyān*. The close connection between *Śakti-pāta* and *Pratibhā* is elaborated in the thirteenth *Āhnika* of *Tantrāloka*, where it is made out that *Pratibhā* is the basis of all activity from

21. *Yā caiṣā pratibhā tat tat padārtha krama rūṣitā*
Akramānanta cidrupaḥ pramātā sa maheśvarah. (I. 7. 1)
22. *Tantrasāra*, p. 120.
23. *Yoga-sūtra*, III. 54: *Sva-pratibhottham, anaupadeśikam.*

the animal kingdom upwards (Cf. *Vākyāpadīya* idea already referred to) to the illumination in the heart of the sage. The strength of *Pratibhā* is to be inferred from the degree of independence of extrinsic support: *parāpekṣā tānava.* Instruction becomes fruitful only to the extent that one's own *Pratibhā* assimilates it. *Pratibhā* is the end towards which all else is but the means: it is the wishing stone (*Cintāmaṇi*) which fulfils all desires. It is the goal of the whole Śāstra, and particularly of the *Tantrāloka* itself. Abhinavagupta names Somānanda, Kalyāṇa and Bhavabhūti among the revered Gurus, and also cites the authority of older canonical works in support of the doctrine: especially the *Parā-trimśikā*, the *Nandikeśvara Tantra*, *Srimannisāṭana*, and of course the *Mālinīvijaya* which is the foundation of the Trika philosophy and practice.

In short, *Pratibhā* leads to the flowering or unfolding (*Vikāsa*) of *Tattva-jñāna.* It is capable of being developed like the flame from embers covered with ashes, or the seed reposing underground. From small beginnings, its light augments to mighty proportions: the examples given are the glow-worm, the gem, the moon and the sun. All the minor *Siddhis* lie along the path of development. The chief means of attaining *Pratibhā* is through discrimination (*Viveka*) as in the Yoga. It is the essence (*Svabhāva*) of all other knowledge. When it manifests itself, all other means and aids can be safely discarded, as the torch is thrown away when day-light appears. The whole of the thirteenth *Āhnika* of the *Tantrāloka* dealing with *Śakti-pāta* is a compendious treatise on the nature of *Pratibhā.*

The Kashmir Śaiva system has been dwelt on at some length not solely because of the crucial importance accorded in it to the concept of *Pratibhā*, but also because it appears in itself to be the happy outcome of a synthetic *Pratibhā* which has assimilated the noteworthy features of almost all the great schools of philosophy which have arisen in India. It may be compared to a telephone exchange through which communication may be established between the most apparently disparate schemes of thought. The main doctrine of the Upaniṣads, representing the culmination of

Vedic experience is found here as the backbone, but divested of that cramping reliance on the letter of the *Śruti* which handicaps the Vedānta. Buddhism was established in Kashmir for centuries and had its final flowering there, whence as from a spring-board it spread to Central Asia and China. It is therefore not a matter for surprise that its idealism as well some of the most characteristic notions, *e.g.*—the *Kṣaṇika-vāda* have been incorporated into Kashmir Śaivism, along with the idealism. But the idealism is blended with a realism akin to that of the Nyāya-vaiśeṣika, in this graded doctrine which can accommodate the Sānkhya categories (with an honoured place for the Yoga disciplines) at one end, and posit at the other its own speciality: *Svātantrya* (or *Ābhāsa*), leaving ample scope in between for the functioning of *Māyā* on terms comparable to those of Śankara's Advaita Vedānta. Thus a progression is seen from real evolution (*Pariṇāma-vāda*) at the base, to *Svātantrya-vāda* at the top, passing through something like *Vivarta-vāda* in the middle. Here, *Jñāna* and *Karma* do not form an antithesis, but as *Prakāśa-Vimarśa* constitute the obverse and reverse of a single reality. The only school of Indian thought for which the liberal Trika has little sympathy is, perhaps, the literal *Pūrva-mimāṃsā*, with its uncompromising rigidity, and its total denial of *Pratibhā*, which has already been mentioned. Such in brief are the general affiliations.

The special affinity of the Trika with the Vyākaraṇa Darśana remains to be stressed. The grammarians' doctrine of *Śabda* (*Vāk*) is, on the whole, acceptable to the Trika. But whereas the former stops with the third stage known as *Paśyantī* the latter goes on to affirm a fourth, designated *Parā*, a position which seems to be in strict accord with the Vedic[24] tradition. Somānanda's *Śivadṛṣṭi*, the first systematic exposition of the Trika, devotes much space to criticism of the stand taken up by the grammarians. But this applies only to the ultimate implications which do not concern us. The manner in which the common approach of the Vaiyākaraṇis and the Trika philosophers to the

24. *Catvāri vāk parimitā padāni*......Ṛgveda. I. 164.

problems of language and communication has influenced Indian theories of literary expression and appreciation is, however, of great interest and also closely relevant to our topic. This will be dealt with in the next chapter.

V

Before concluding it would be profitable to examine the role played by intuition in a modern *Darśana*, *viz.* Dr. Radhakrishnan's exposition of Hindu philosophy. Without surrendering the essential principles of Hinduism, or wavering in his allegiance to the values imbedded in them, he has put forward a courageous and eloquent plea for " a restatement of them with special reference to the needs of a more complex and mobile social order," as well of the intellectual situation created by science. In doing this he does not pose as a rebel or even a radical innovator, but claims to be loyal to the spirit of the great representatives of Indian culture in the past, whom he describes as "men of mobility and ceaseless adventure." He has not been content with mere exposition but has completed a task of constructive synthesis involving "creative logic." For this undertaking, in the words of Professor Muirhead : "He has the rare qualification of being equally versed in the great European and not less great Asiatic tradition which may be said to hold in solution between them the spiritual wisdom of the world, and of thus speaking as a bilinguist upon it."[25] His *exposé* may therefore well be designated a Darśana : a survey at once comprehensive and contemporary.

Radhakrishnan is an idealist, but not of the extreme subjective Berkeleyan variety. For him reality, following Śankara, is not *Puruṣa-tantra* (purely subjective) but partakes of a type of objectivity (*Vastu-tantra*). Human consciousness is continuous with reality. This reality is the supreme objective of the religious quest and can be directly cognized by intuition. Intuition is "the totality of our faculties and energies", the faculty which "unifies all values and organizes all experiences." It is a natural

25. *Hibbert Journal*, October 1932.

and universal human attribute, the atrophy of which has to be viewed as a grave calamity. It is however capable of being developed by meditation and discipline. In the plenitude of its functioning, its revelation is direct and immediate like a flash of light (*Svayamprakāśa*), is its own authority (*Svatassiddha*) and testimony (*Svasamvedya*).

But intuition is present at all levels. No hard and fast lines can be drawn, either between specifically religious (or mystic) experience and ordinary experience, or between intuition and intellect. Radhakrishnan says,[26] "Both intellect and intuition belong to the self," but "while the former involves a specialized part, the latter employs the whole self. The two are synthesized in the self, and their activities are interdependent." Intuitional knowledge is not so much non-rational as non-conceptual; it dispenses with the mediation of concepts, not of reason. In the last resort, the groundwork of all reasoning is itself intuitive; and every process of knowing a fusion in which the knower and the known are merged in a unity.

The faculty may be watched at work in the artist or scientist as much as in the mystic or philosopher. It is the source of all originality: "We invent by intuition, though we prove by logic." According to Radhakrishnan, intuition is the primary mode of approach to the real, and in so far as philosophy purports to be the study of the real, it has to be the instrument of the philosopher also, just as it is the means of inspiration of the artist and the illumination of the mystic. As C.E M. Joad puts it, if the word 'aesthe' is understood rightly, the mystic is the aesthete of the universe.[27]

Intuition is thus seen to be at the very core of Radhakrishnan's interpretation of Hindu philosophy. He does not give the exact Indian equivalent, but the suitability of *Pratibhā* in the context will at once strike the student, providing the *nexus*

26. *An Idealist View of Life*: p. 153.
27. *Counter Attack from the East.*

between religious experience on the one hand, and the aesthetic and intellectual on the other. *Buddhi*, with its determinative (*adhyavasāya*) associations, would stand more for the intellect than for intuition. Against the background we have sketched, Radhakrishnan's view confirms the assumption that intuition (*Pratibhā*) understood broadly is pivotal for all Indian thought.

(*To be continued*)

A BIBLIOGRAPHY ON INDIAN MEGALITHS*

K. S. RAMACHANDRAN

K

KEARNS, REV J. F. Ind. Ant. Vol. II, pp 202–203, 1873.

Archaeology in North Tinnevelly.

Opened many urns especially in Kourttalam and found therein pottery and iron implements but no stone objects. He refers that *Kolle Kallu* are *sati* stones.

KEARNS, J. T. MJLS: Vol. XXI, pp. 27–30, 1859.

The Cairns of Tinnevelly.

The author says that the urns were surrounded by a chamber of unhewn stones. They contained uncalcined bones (pulverised) several implements of iron, spear heads axe with ring etc. and small earthen vessels. The pots are similar to those found in Annamalai and Nilgiri monuments. He is of the opinion that these cairns are of Buddhistic or Jaina origin. These urns surrounded by stone chambers resembled the Irish ones suggesting early date though the absence of primitive weapons and the superior finish of the earthenware would go against.

KING, WILLIAM JASB : Vol. XLVI, pp. 179–185, 1877. PASB : pp. 189–191, 1877.

Notice of a prehistoric burial place with cruciform monoliths near Mungapet in the Nizam's dominions.

A prehistoric burial site about eight miles to south-west of Mungapet (Paluncha Taluq) on the right bank of the Godāvari on the road to Hanamkonda. Among the stone circle and cists he finds cruciform monoliths. He also gives a description of cists. Some of the stone circles enclose double cists.

*Continued from Vol. LII page 92.

KRISHNA, M. H. DR. ARAM : 1940, pp. 63–74.

Excavation : Chitaldrug District, the Brahmagiri site.

An account of the topography and historicity of the ancient site of Brahmagiri (including structural, inscriptional and numismatic evidence) is given. Near Brahmagiri is also found a Minor Rock Edict of Aśōka. Cromlechs are also found here. The name of the locality is known as Iśila from the inscriptions. The author says that the importance of the site of Iśila consists in its being a link between the historic empire of the Mauryas and the prehistoric cultures of the Deccan. The painted pottery etc. connect it with the already known site of Chandravalli, where coins have afforded datable evidence of date. [95]

KRISHNA, M. H. DR. ARAM : 1941, pp. 43–58.

Hongunde.

About half a mile to the north of the village Hongunde (Kolar District) in the cultivable land are noticed several cromlechs of which many may at present be without any stone circles. Nearby are traces of ancient gold mining. In the Tamil inscriptions in the Somēśvara temple, the village is mentioned as Porkundam. Translated into Kannaḍa it becomes Hongunde.

Parandapalli, Kolar District : two miles east of the village on top of a rocky ridge and on its side are found more than one hundred cromlechs with bounding circle stones.

KRISHNA, M. H. DR. ARAM : 1942, pp. 100–109.

Excavation : Chitaldurg District, The Brahmagiri site.

Main results of the cultural sequence as ascertained during the excavation in 1941-42 are given. A few cromlechs were selected and excavated. The plan of the cist was just like a swastika, one slab extending a little beyond the other. Port-hole (15″ to 18″ diameter) was also there which was covered by a slab on the outside. Some cists being separated by a slab on the outside. Some cists being separated by slabs into two or more contained separate burials. There are multiple burials,

the head of the corpse was to the north or north-west and the feet towards south or south-east facing hole in the wall slab. The pottery generally consisted of coloured ware painted red and polished or more of the richly polished black ware and included three legged jars. A few iron objects were also obtained.

KRISHNA, M. H. DR. ARAM: 1943, p. 34.

Cromlechs: Bettadapura.

At a distance of about two and a half miles west-north-west of Bettadapura all over the ridge of a large expanse of steppe country (in continuation of a range of hills called *Sītēgudda*) are found innumerable stone circles, single and double. The proximity of the villages Chikka Honnur, Dodda Honnur appears to support the theory that the authors of these cromlechs might have been prehistoric gold miners.

KRISHNAMACHARLU, C. R. ARASI: p. 67, 1936-37.

Some prehistoric sites in the Ramnād and Tinnevelly Districts.

Observes the presence of many megalithic burial sites not mentioned by previous explorers in the Ramnād and Tinnevelly Districts. A description of the burial urns and their contents is also given.

The author is of the opinion that the epithet or prefix 'kil' (Tamil lower) to any village would indicate prehistoric burial site and quotes in support several examples from Salem, Malabar and Madura Districts.

KRISHNASWAMI, V. D. PISCA: 1947, p. 142.

Prehistoric Cochin.

The paper embodies the results of the exploration for megaliths in Cochin made by the author. A classification of megaliths is made. Two new types were discovered. A study of the pottery and other objects from the various types is made and their relationship indicated. [100]

KRISHNASWAMI, V. D. AI: No. 5, 1949. pp. 35-45.

Megalithic types of South India.

Morphology and intrinsic features form the criteria for classification of the megaliths. Monuments in Chingleput,

Puddukkottai and Cochin, though forming a common complex yet differ in types. The dominant types in Chingleput is the dolmenoid cists enclosing sarcophagus interment, Cochin's topical and rock cut cave and the transcepted cists with port-hole of Puddukkottai are the significant monuments of the regions.

The types, dolmenoid cists, cairn circles transcepted cists are symbolically represented as D, C, and K, T, with sub-types D_1, D_2 and D_3, in dolmenoid cists each representing monuments of laterite orthostats dressed on the inner side, the half concealed orthostatic dolmenoid cists and the fully concealed (only the capstone visible) orthostatic dolmenoid cists respectively. CU_1, CU_2, CU_m and C_5 represent single urn burial, double urns, multiple urns and sarcophagi within a cairn. KT_a is transcepted cist with an ante-chamber.

Cochin monuments are multiple dolmens enclosed by a single circle, port-hole cists, menhirs, topicals, hood stones single and multiple and rock cut caves. An appendix describing the monuments of Assam and Chota Nagpur, their nature, origin and usage is to be found. The difference between the Northern and Southern Megaliths are indicated. A glossary of megalithic terms is given at the end.

KRISHNASWAMI, V. D. AND BANERJEE, N. R. — PISCA: 1948, p. 68.

Megalithic monuments of the Chingleput District.

The region is divided physiographically into northern lateritic and southern granitic zones. Geology controls the monuments. The types of megaliths are (1) Cairn circle and (2) dolmenoid cists, with many variations. Barrows are also noticed. The authors have dealt in this paper the mutual relationship of the monuments, the pottery and other objects found in the graves. They attribute the irrigation complex of the district to the megalithic builders.

KRISHNASWAMI, V. D. AND SARAN, B. — IA: 1955-56, p. 23.

Excavations at Kunnattur, District Chingleput.

Three megaliths—a cairn circle enclosing a pit, a slab dolmenoid cist bounded by a stone circle and a pit covered

by a capstone flush with ground—were tackled. These contained the usual megalithic furnishings. In the third was found a sarcophagus. The authors feel that surface indications are not invariably safe basis for classification of megaliths.

KRISHNASWAMI, V. D. AND SARAN, B. — IA: 1956-57, pp. 31-34.

Excavations at Kunnattur, District Chingleput.

The authors continuing the previous season's work have tackled more megaliths. The salient features of the megaliths are dealt with in brief. In the hill slopes huge giant boulders exceeding six feet in length were used in the downward gradient while small or none at all in the upper level.

KRISHNASWAMI, V. D. AND SARAN, B. — IA : 1957-58, pp. 37-38.

Excavations at Kunnattur, District Chingleput.

The authors give here a resume of the work done in the previous years. Brief account of the burial furnishings inside the megalithic burial pits are recounted. A noteworthy feature is that in one (Megalith V cairn circle) three terracotta sarcophagi were found outside the main burial pit but within the bounding stone circle. Continued excavation in habitation area brought to light a habitational accumulation of two feet contemporaneous with megalithic burials. [105]

KRISHNASWAMI, V. D. AND SOUNDARA RAJAN, K. V. — PISCA : p. 172-173, 1949.

In majority of the sites both the types dolmenoid cists and cairn circles are available. There are instances where one type only, for example, cairn circles, are found. In mixed sites sometimes segregation of monuments are noticed, which in the past was attributed to sexual classification, status grouping and Pallava-Chōḷa grouping. The significant monument of the district, the dolmeniod cist with legged sarcophagus and its mutual relationship with the cairns entombing urns are discussed. The authors also observe that the non-megalithic

urn burials of Tinnevelly mingled here with dolmenoid cist culture and that it adopted the megalithic appendage. Existing evidences for dating are dealt with.

KRISHNASWAMI, V. D. AND SOUNDARAJAN, K. V. PISCA : 1957, p. 189–190.

Megalithic Excavations at Sanur, Chingleput District.

Preliminary report on the megalithic (dolmenoid cists) burials excavated in 1950. An eastern entrance morphologically corresponding to port-holes exists. Essential structural features and the grave furnishings are mentioned. Only when the other remaining types are excavated definite conclusions regarding chronology, cultural levels etc. can be determined.

KURAISHI, M. H. ARASI : p. 37, 1928-29.

Tilota Khairi

Mentions the repairs carried to cromlechs at *Tilota Khairi* (Giant's frying pan), Bhandara District.

L

LEMESUIER, H. P. PASB : p. 164, 1867.

Cairns

Writing from Allahabad communicates the discovery of cairns, each containing a perfect cist. A longitudinal cross section is also given.

LESLIE, FORBES RBAST : pp. 154-155, 1871.

On Megalithic Circles

All megalithic circles are not primarily and exclusively sepulchral. They were for religious ceremonies also. In India stone circles and megalithic monuments were in the post and, at present, commonly constructed as places of worship. [110]

LEWIS, A. L. RBAST : p. 137, 1869.

Notes on the builders and the purpose of megalithic monuments.

Chain of Megalithic monuments are found from India to Britain and Scandinavia, coming into existence on account of

a common influence. Whether Celts influenced Indians or the Indian lent the idea to the Celts or both had a common source of contact is still to be decided. The author says that in India alignments and circles are places of sacrifice, dolmens and table stones are places of sacrifice and sepulture, menhirs land-marks, commemorative pillars, tomb stones are in some cases places of worship or sacrifice.

LOGAN, W. Ind. Ant. Vol. VIII, pp. 309-311, 1879.

Find of ancient pottery in Malabar.

The author describes the excavation of a four-celled rock cut cave tomb found six and a half miles north of Calicut in the Padinayattamuri Dēśam Padinyattamuri Amsom, Calicut Taluk and situated in a land known as Challil Kurinyoli. Finds the usual pottery and iron objects (bill hook) wood charcoal etc. Two of the pots contained whitish substance, perhaps burnt ashes. Entrances to these caves are comparable with the port-holes of the dolmens.

LOGAN, W. Malabar, Vol. I, pp. 179-183.

Religions.

Chronological sequence is as follows :

(i) Megalithic remains }
(ii) Excavated sites } Probably synchronous.

(iii) Caves with massive urns (*Kuta Kallu*) and massive sepulchral urns without caves.

(iv) Modern sepulchral urns of a small size.

Toppi kallu (cap stone) of doubtful sepulchral character evidently belongs to class I.

The cave builders took advantage of the easy workability of laterite. Type III monuments are the result of advancement in civilization and religious ideas. *Kuta kallu* tombs concealed more advanced types of pots (decorated) beads too are found in them. The author postulates a social gradation on the basis of

shape and size of burial urns and their contents. Some urns have circular protuberance at the bottom and a hole drilled in it. He suggests that burial is symbolic return of the dead to the Mother Earth and that the protuberance would signify a representation of *Os Uteri*.

LONGHURST, A. H. ARASI : pp. 59-60, 1911-12,

Rock-cut cave near Calicut.

The author gives a detailed description of a laterite rock-cut cave tomb on the Malaparamba-Chevayur road near Chevayur and the things found inside. This cave had a central pillar. Interesting thing about it is, what appears from the description to be a legged (eight legs) sarcophagus.

LONGHURST, A. H. ARASM : pp. 41 and 56–57; 1912–13.

Conservation Notes.

1. Gallapalli-Bellary District, Rayadrug Taluk. Megalithic cairns and dolmens are described.
2. Kalyāndurg, Anantapur District, abounds in prehistoric remains—dolmens (oblong) and circular cairns.
3. Mudigallu, Anantapur District. Prehisoric tombs stone circles enclosing cists with port-holes were found. Some of them have double bounding circles. [115]

LONGHURST, A. H. ARAMS : pp. 43-45, 1913–14.

A report on the excavation of certain cairns in the Coimbatore District.

The author describes the excavation of a few cairns at Sirumugai, about eight miles to the north East of Mettupalayam Railway Station. The graves entombed urns containing human bones, pottery, iron objects and beads.

In some cairns the side walls of the tomb are cut into the live rock itself resulting in a stone coffin like container.

M

M. C. S. MJLS : Vol. XXV, pp. 36-42, 1897.

Antiquities of Mamandur in North Arcot District.

The ordinary dolmen is built of 6 flat quarried stones to form a cubical chamber. The eastern wall has a circular opening of about eighteen inches in diameter. The stones are not shaped. These are attributed to the Pāṇḍavas. The Kurumba shephereds still erect dolmens of a smaller size, in honour of the dead chief though not on the spot where the body is buried.

MACKENIE, J.S.P. Ind. Ant. : Vol. II, pp, 7–10. 1873.

On the rude stone archaeology of the Hassan District, Maisur.

Stresses the need for a correct nomenclature for the rude stone monuments. As a beginning he defines Barrows, Tumuli, Circles, Cromlechs, Dolmens, Cairns, Kistaevens and Menhirs. He also gives an account of his discoveries in the Hassan District, Barrows, dolmens, and tumuli seems to be non-megalithic and devoid of any finds. Cromlechs are not found here. Menhirs appear to be hero stones. Only circles, (near Fraserpet) were the true megalithic burials entombing in an underground chamber (kistaeven of the author) pots of all kinds, pieces of iron instruments and bones and a black substance supposed to be charcoal. Most interesting is the find by the author of one stone arrowhead or spearhead in one such grave. He is of the opinion that cairns are the graves of persons killed by tigers or those who died of leprosy.

MAHADEVAN, C. JHGS : Vol IV, Part i, pp. 157–16ū, 1941.

Geology of the south and south-western parts of Surapur Taluk, Gulbarga District.

The author gives a list of places where stone alignments, stone circles and dolmens are found.

MAURICE PHILLIPS, Rev. Ind. Ant.: Vol. II, p. 223-228, 1873.

Tumuli in the Salem District.

This is a dissertation on the burial monuments of Salem District. The author, who must have examined quite a few of them, classifies these according to their contents and structural details. The finds inside the burials, such as pottery, iron implements, human bones and ornaments are similar to those found elsewhere in similar tombs. After detailed discussion arrives at a terminal date of the Thirteenth Century A. D. for these in India. He further attributes these to the Non-Āryan aboriginal inhabitants of the South, now represented by Dravidians.

MENON, GOVINDA, K. Man : Vol. XXXVII, No. 179, 1937.

Red painted pottery from Cochin State.

Among other things a few painted pots ware also found inside the dolmen at Tiruvilvamala. The designs consist of wavy lines, loop coils etc. The pigment used is usually white and must have been executed while the pots were wet, over which a slip is applied before firing. A bronze bowl was also obtained from the grave. [120]

MITRA, P. PASB : p. ccxlvii, 1921.

The Indian Megaliths – their origin and chronology.

Professor Elliot Smith holds the view that the Megaliths had their beginning in the Proto-dynastic Egypt from where it spread to other places. Walhouse and others advocate a Western orign. The recent study of Longhurst favours an Egyptian-like culture which produced megaliths in the Deccan. The various types of Indian megaliths with a concentration on the southern sea board and the survival of megalithism among the tribes of Dravidian tracts in India would indicate an Indo–Erythrean culture complex begining in the times of the pre-proto-dynastic Egypt, and surviving to the day of Dravidian domination when there was contact between India, Egypt and possibly Central Asia also between 300–1000 (*t.*200) B.C.

MULHERN, J. PASB : pp. 116–118, 1868.

Cromlechs of Central India.

On the two banks of the Godāvari near Albaka and in the low ridges west of the canal above Dumagadium cromlechs are seen. Crosses are found at Malur and Katapur.

MUNN, LEONARD. MI : Vol. 15, pp. 225–250, 1935.

Prehistoric and Protohistoric finds of the Raichur and Shorapur Districts of H.E. the Nizam's Dominions.

The author deals extensively with the ancient remains palaeoliths, neoliths, ash mounds etc. in the Raichur and Shorapur Districts. Burials, single double or treble stone circles with or without underground cists are assigned to late Neolithic and Early Iron Age, while rough stone dolmens, dolmens with hammer dressed side stones built in Swāstika pattern, stone alignments and mounds are assigned to Iron Age.

MURRAY-ANYSELEY, H. G. M. Ind. Ant : Vol. XV, pp. 316-317, 1886.

Some hints on looking for megalithic monument and stone implements in India.

The author giving the types of megalithic monuments and mentions the details to be observed, *viz.* orientation of chambers and cists, vestiges of covering mound, search for cup marks, the exact location, the finds inside the tombs etc. If possible plans, sections and elevation of the monument should be prepared.

MURTHY, KRISHNA, L. S. JHGS : Vol. IV, pt. i, pp. 85-87, 1941.

Geology of parts of Mahabubnagar and Gulburga Districts.

The author mentions the places of occurrence of stone circles and alignments. He also narrates a local legend as to how the villagers who cheated and teased an old woman were petrified through her curse and that these stone circles and alignments represented the villagers and their cattle. [125]

MYRES, J. L. MAN : Vol XXX,
No. 133, 1930.

Prehistoric archaeology and Ethnology in Southern India.

With the formation of the Indian Research Commitee of the Royal Anthropological Institute in 1924 workers are brought into personal converse and a survey of Museum and private collections are on foot, so also publication of privately conducted research. Special committees report on beads, palaeolithic implements, undated Iron Age Burials etc. Results are published in the Indian Antiquary.

N

NAYAR, T. B. MAN: Vol. XXXI,
No. 135, 1931.

A corpus of Indian Pottery.

The pottery dealt with are from the Indian megalithic burials. Main observations are :

(i) Pottery of the hill types are different from other graves. They are coarse tall and baluster form. Firing is imperfect. Decorations include impressed marks and moulded bands.

(ii) Those from urn, sarcophagi and stone cist or kistaeven exhibit unity in shape and technique. They are wheel thro wn round based and devoid of handle. Decoration, if any, confined to neck and shoulder with impressed dots or incised bands. Very little decoration was applied to the bright and shining surface. Colour of pottery being grey, buff, red and black. Red due to red ochre wash before firing.

S hapes : bowls, dishes, ringstands and jar covers.

NEWBOLD. JRAS : Vol. XIII,
pp. 90–59, 1851.

Ancient sepulchres of Panduvaram Dewal in Southern India.

The place is three and a half miles East North East of Chittoor in North Arcot. The author excavated three cists which he

describes in detail. The usual port-hole was present on the north-eastern slab. The cists entombed legged sarcophagi, iron implements, spearheads, swords and pots. The absence of vestiges of habitation leads the author to believe that either the sepulchers were of high antiquity or the people who built them were nomads. The author says that the absence of sculptures or inscriptions would indicate that these people were not well advanced in civilization though they could make fine pottery. These monuments were not of Buddhistic, Jain or Brāhminic origin. They resemble the Druidic circles and cairns. Similar monuments with similarity in architecture and contents are found in the mountains of Circassia and the vast plains of Tártary and Northen Europe. He also thinks, they belong to one family of human race, speaking one language who migrated in course of time from a given centre.

NUMA-LAFFITTE Ind. Ant : Vol. IX, pp. 137-138, 1931.

A note on certain signs inscribed on pottery found in ancient funeral urns in South India.

On some of the pottery from the urn field round Pondicherry explored by the author a few scratched signs were observed. These signs are engraved in the thickness of the coaching only. Twenty-seven signs were collected. It was believed to be potter's marks or those referring to the deceased himself. But when he found that similar ones occurred on the opposite coast also he felt his inference might be wrong and called for fresh research. They may perhaps be auspicious or religious signs.

O

OLDHAM T, AND OTHERS. PASB : pp. 186-187, 1869.

Remarks on R. A. Cole's note on cromlechs in the vicinity of Veerajendrapet.

(1) Pots obtained differed from the ones used in modern times, the chief differences being the thickness and high glaze.

(2) Considering the fact that iron gets rusted quickly a late date has to be assigned. It would also indicate an advanced knowledge of metallurgy.

Mr. Phears said that all excepting two shapes were to be found among the pottery used in modern times. The exception may be due to the advanced state of cermaic art of the cromlech builders. [130]

P

ANCHAMUKHI, R. S. PJBU : Vol. XIV, Part iv, pp. 10-28, 1946.

Dolmens and cairns of Karnātaka.

As an introduction several aspects of megalithic burials are discussed. The author believes that Dekkan and Southern India were the home of the dolmen builders. The Kannaḍa, Telugu and Tamil speaking people are racially allied to the Australians and Egyptians and that either of them must have borrowed the tomb building practices from the other. The author is of the opinion that the dolmens constructed of huge unhewn boulders are of the Palaeolithic culture while the slender flat slabbed are later in age. He also believes that some dolmens are traced to the Vedic age (1,200-1,000 B. C.). Dolmens were the dwellings of royal personage who took to *vānaprathāśrama* in their declining age and their remains were either buried or burnt in the cells. A careful study of the marks on pottery would reveal a clue to the origin of the Brāhmi script. (See also PISCA : p. 53, 1945).

PARAMASIVAN, S. PISCA : p. 413, 1933.

Adichanallur Bronze.

The author chemically analysing the specimens has discussed the possible sources of the constituents of the bronze which suggest relationship with other countries.

PLENDERLEITH, H. J. MAN : Vol. XXX, No. 138, 1930.

Black polished pottery from urn burials in the Wynaad.

Gives a chemical analysis, quantitative data for the glaze in the black polished pottery from Wynaad. Black colouring clay has been applied to the pottery in the form of an alkaline slip acting as a flux in high temperatures. The fired vessels have been subjected to polishing.

PHYRE, ARTHUR. JASB : Vol. XXXIX, pp. 58-59, 1870.

Note on a circle of stones situated in the District of Esuoofzve.

The author describes a circle of tall upright stone fifty feet in diameter about fifteen miles east of Murdan near a place called Sungbutte the megalithic character of which is extremely doubtful.

(To be continued)

THE BUDDHA'S FIRST DISCOURSE*

PROFESSOR S. K. RAMACHANDRA RAO

21. *tam kho pan'idam "dukkhasamudayam ariyasaccaṁ pahīnam" ti me bhikkhave—(pe)—āloko udapādi.*

"Origination-of-suffering is a noble-truth that was cut-off (by me)" —thus, O monks—(as before)—vision arose.

Thus the second truth was revolved in the Master's mind thrice, in its three aspects: truth of origination, the task of cutting-off this origination, and the fact that origination was cut-off.

Now follows the third truth in its three aspects:

22. *idam "dukkhanirodham ariyasaccam" ti—(pe)—udapādi·*

"Elimination-of-suffering is a noble-truth"—thus—(as before)—arose.

23. *tam kho pan'idam "dukkhanirodham ariyasaccaṁ sacchikātabbam" ti—(pe)—udapādi.*

"Elimination-of-suffering is a noble-truth that must be realised" —thus—(as before)—arose.

24. *tam kho pan'idam "dukkhanirodham ariyasaccam sacchikatam" ti—(pe)—udapādi.*

"Elimination-of-suffering is a noble-truth that was realised (by me)"—thus—(as before)—arose.

Thus the third truth was revolved in the Master's mind thrice: the truth of Elimination, the task of realising it and the fact of having realised it.

Now follows the fourth truth in its three aspects.

25. *idam "dukkhanirodhagāminī-paṭipadā ariyasaccaṁ" ti—(pe)—udapādi.*

"The path leading-to-the–elimination-of-suffering is a noble truth" —thus—(as before)—arose.

*Continued from Vol. LII page 70.

26. *tam kho pan'idam "dukkhanirodhagāminī-paṭipadā ariyasaccaṁ bhāvetabbam" ti—(pe)—udapādi.*

"The path leading-to-the-elimination-of-suffering is a noble truth that must be developed"—thus—(as before)—arose.

27. *tam kho pan'idam "dukkhanirodhagāminī-paṭipadā bhāvitam" ti—(pe)—udapādi.*

"The path leading-to-the-elimination-of-suffering is a noble truth that was developed (by me)"—thus—(as before)—arose.

Thus the fourth truth was revolved thrice in the Master's mind: the truth of the path, the task of developing the path and the fact of having developed it.

Now the Master sums up:

28. *Yāva kīvañca me, bhikkhave, imesu catusu ariyasaccesu evam tiparivaṭṭam dvādasākaram yathābhūtam ñāṇadassanam na suvisuddham ahosi, ne'va tāvā'ham, bhikkhave, sadevake loke samārake sabrahmake sassamaṇabrāhmaṇiyā pajāya sadevamanussāya anuttaram sammāsambodhim abhisambuddho ti paccaññāsim.*

Till such time, O monks, as my correct knowledge and intuition regarding the four noble-truths in triple-aspects and twelve-fold modes were not perfectly clear, I did not announce to this world of gods and angels (or) to this mankind, consisting of monks, priests and others that I obtained entirely the incomparable and perfect enlightenment.

The three aspects of each noble-truth are: the truth (*sacca*), the task (*kicca*) and the accomplishment (*kata*). These aspects are called 'revolutions' (*parivaṭṭa*) in the Master's mind. Each of the four noble-truths having three aspects, we have twelve modes (*ākāra*):

	1st *parivaṭṭa*	2nd *parivaṭṭa*	3rd *parivaṭṭa*
I *sacca*:	'*dukkham*'	'*pariññeyam*'	'*pariññātam*'
II *sacca*:	'*samudayam*'	'*pahātabbam*'	'*pahīnam*'
III *sacca*:	'*nirodham*'	'*sacchikātabbam*'	'*sacchikatam*'
IV *sacca*:	'*maggam*'	'*bhāvetabbam*'	'*bhāvitam*'.

29. *Yato ca kho me, bhikkave, imesu—(pe)—ñāṇadassanam suvisuddham ahosi, athā'ham, bhikkhave, sadevake—(pe)—paccaññāsim.*

When, however, O monks, my correct knowledge and intuition—(as before)—were perfectly clear, then I announced to this world— (as before)—enlightenment.

It is this understanding, elimination and development that made him the Buddha (vide; *Theragāthā*, 98): "*abhiññeyyam abhiññātam, bhāvetabbam ca bhāvitam; pahātabbam pahīnam me, tasmā buddho'smi brāhmaṇa!*"

The Sanskrit restoration of Kānjūr Mdo. XXX adds after this: "*idaṁ ca jñānam ātmadarśanabhūtam apūrvavimuktih ātmānavaśeṣam apunarbhavopādanam nirvāṇam*"

30. *ñāṇam ca pana me dassaṇam udapādi, akuppā me cetovimutti, ayam antima jāti, n'atthi' dāni punabbhavo ti*".

Knowledge as well as intuition arose in me; deliverance of mind was unshakable; this is my final birth, and there is no more becoming for me."

Here ends the Master's lecture to the five ascetics who had assembled to hear him at Banāras. What follows is Ānanda's remark winding up the Discourse.

31. *idam avoca bhagavā; attamanā te bhikkū bhagavato bhāsitam abhinandum.*

Thus spoke the Blessed One; the assembly of monks rejoiced and accepted what was said by the Blessed One.

NOTE 1 THE BUDDHA'S ENLIGHTENMENT

The Pāli tradition has preserved the following account :

After hard toil of seven long years Gotama of the Śākyan clan attained the perfect Enlightenment on the Full Moon Night of *Vaiśākha* (corresponding normally to April), sitting at the foot of the big peepul tree (known subsequently as the *bodhi*-tree) at Gayā in the Uruvelā jungles. This attainment made him free, wise and pure: he emerged as the Buddha.

For seven days at a stretch he sat there cross-legged, alone and still, enjoying the bliss of emancipation (*vimutti*) and pondering over the profound implications of his Enlightenment.[7] Then he got up and went to a banyan tree nearby (remembered by posterity as the Ajapāla-tree) and spent a week under its shade. From there he repaired to the Mucalinda-tree, guarded by a serpent, and spent a week there, all the while enjoying the "sublimity of solitude." Then he walked to the Rājāyatana-tree and while spending the week there met the travelling merchants, Tapussa and Bhallika, who offered him honey-cakes and rice-food after a fast of twenty-eight days from the day of Enlightenment. The Buddha then returned to the Ajapāla-tree.

Resting there, after intensely reflecting for nearly a month over the aspects and implications of the Enlightenment, he considered whether it was worth his while to reveal this phenomenon to mankind. Knowing the stuff of which mankind was made, he was naturally at first reluctant:

> "With great pains have I acquired it
> "Enough. Why should I proclaim it?
> "The doctrine will not be understood
> "By beings lost in lust and hatred.

"Given to lust and surrounded by thick darkness they will not see what is repugnant (to their minds), abstruse, profound, difficult to perceive and subtle". He wondered why he should not spend the rest of his days alone in the forest, enjoying the quiet bliss of his Enlightenment. But at length the consideration of the welfare

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7. In *Jātaka*, *Mahāvastu* and *Lalitavistara*, the Buddha's stay in the vicinity of the bodhi-tree is extended by three more weeks: during the second week the Buddha sat intently observing the bodhi-tree, — in the third week he was walking all the while to and fro near the tree (*cañkama*-practice) reflecting on the doctrinal aspects; and the fourth week was spent in the abode of the Cobra-chieftain, Kālanāgarāja (known as *Ratanaghara*), where the Buddha worked out the psychological and metaphysical aspects of his Enlightenment.

of mankind overpowered him, and he decided to announce his Enlightenment for the benefit of those who cared to listen to him. Legends represent this reconsideration as a response to the entreaties of Brahmā-Sahampati.

Having decided to announce his discovery for the benefit of mankind, the Buddha now considered which of his acquaintances was worthy enough to receive his message first, competent enough to understand his findings. His former teachers, Ālāra Kālāma and Uddaka Rāmaputta, were both eminently fitted for this honour, but it was found that they were both by then dead. The Buddha thereupon decided for the first revelation on the five ascetics with whom he was practising the austerities in the Uruvelā jungles (These ascetics had been intent on obtaining the Light by the severest privations, and were hopeful that Gotama would lead them to the Goal — for he had been most courageous and steadfast in his asceticism. But when Gotama discovered the futility of these hard practices and returned to normal life, the five ascetic companions had despaired of him and had gone away to Banaras).

The Buddha now went in search of them. From Gayā to Banaras was a long way in those days. And on the third day of his journey, he met an *ājīvaka* ascetic, Upaka, who was attracted by the Blessed One's looks of enlightenment. In answer to his inquiry the Buddha announced:

"To set in motion the Dhamma-wheel
"I wend my way to Banaras town,
"In the world enveloped by darkness
"To beat the drum of Deathlessness!"[8]

On reaching Banāras, the Blessed one found the five ascetics in the Deer Park (*Miagdāya*) or the Woodland Retreat of the sages (*Isipatana*). They were at first reluctant to accept him as spiritually senior to themselves: but the discourse he delivered to them soon converted them.

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8. *dhammacakkam pavattetum gaccahāmi kāsikam puram,*
andhabhūtasmim lokasmim āhañcham amatadundubhin ti.

This was the Buddha's very first discourse (*paṭhama desanā*). It inaugurated his career as a teacher, a leader of an Order of Ascetics (*Samgha*), and as a profoundly wise saint. It was delivered on the Full Moon day of *Āṣāḍha*, exactly two months after the attainment of Buddhahood.

NOTE 2

A fortnight after the Master passed away, Mahākassapa, acting as the leader of 'seven thousand disciples', appointed five hundred eminent monks to compile the *dhamma*, that is, to recall and record the teachings of the Master as they had heard them from the Master himself. They decided to convoke the First Conference in Rājagaha during the ensuing rainy season. This compilation of the Master's words (*Buddhavacana*) engaged the monks for seven months "who were bent on delivering the entire mankind." The *Vinaya* and *Sutta piṭakas* came into being as a result of the First Council. About a century later, a Second Council was convoked at Vesāli to eliminate the heresies that had entered the *Vinaya*, and to revise the canon. This Council had to countenance schism in the *Saṁgha*. The Mauryan Emperor Aśōka caused the Third Council to be convoked to edit the original texts which were getting corrupt.

The canonical texts were for the first time reduced to writing in Ceylon during the First Century before Christ at the instance of the monarch Vaṭṭagāmaṇi–Abhaya.

(*Concluded*)

BASAVANAKALLU

J. Rudrappa

We have heard of *Māstikals* or *Mahāsati Kallus* and *Vīragals* fixed at the entrance of villages in Karnātaka to commemmorate the names of persons who have done some heroic or philanthropic deed in the particular area. Similarly the performance of *Sati* was also commemorated by the erection of *Satikallus* on which were sculptured representation of the woman who committed *sati*.

In Karnātaka the boundaries of land were usually marked out with stones containing the figure of a *Liṅga* in the presence of the people of the neighbouring villages to avoid any dispute. These stones are called 'Lingadakallu'. (*Epigraphia Carnatica* Vol. VII, 354.) Similar stone pillars marking the boundaries of the graveyards of the Vīraśaivas or Lingayets in the Villages and towns of Karnātaka are called 'Lingamudre Kallu.' The custom of fixing *Lingamudre Kallu* at the corners of the graveyards of the Vīraśaivas whenever a new land is demanded for the graveyard prevails even now.

There are what are called *Basavana Kallu* which are fixed in the forest areas of the Malnad area to mark the pathways leading to the sea coast. The history of these stones is as follows:

During the Sixteenth and the Seventeenth centuries there was considerable trade going on in the West Coast between the Portuguese and the people under the Nāyakas of Ikkeri—particularly in the Malnad parts and round about Bellary. There were no good roads in those days. The roads between the port towns and the hinterland lay in the thick forests. Even those roads were narrow and merchandise was carried on bullocks and bullock carts. During the rainy season there would be luxuriant growth of vegetation blocking the way. In order to find out

where the narrow tracks lay in the thick wild growth covering the path a number of stone pillars with the figure of the bull on the top, had been fixed to indicate the track. These marking stones are called *Basavana Kallu.*

From the above we can easily see how the Karnātaka people were commemorating the names of the people who rendered some distinguishing service to the village and also using religious symbols in the various phases of their life.

REVIEWS

A Bibliography of Indology, : Vol. I, Indian Anthropology, The National Library, Calcutta, 1960, pp. 290. Price Rs. 5–00 or Sh. 8.

It is a welcome venture on the part of the National Library to consolidate the references concerning Indology in one place; and as an initial step the present publication collects together valuable although brief information about anthropological studies in our country. This inaugurates the endeavour to "compile a basic list of primary material on all aspects of Indian culture."

This work comprehends 2067 entries, both books and articles in journals, distributed in nine geographical categories along with the "generalia" group (tenth section), *viz.* India. Under each geographical category are included publications bearing on regional studies, ethnological and language studies. Information concerning publications dealing with history, culture, language, art, learning, religion, social stratification, social organisation in several areas of our country is included in this book. The list is fairly exhaustive, and would surely be of immense help to students of Indian Anthropology.

It is a special feature of this publication that careful and comprehensive author and subject indices are appended at the end. Many of the entries contain brief notes indicating the contents, and sometimes extracts from prefaces. The compiler, Sri J. M. Kaniktar, merits great praise.

It is beyond doubt a valuable publication, and the National Library must spare no efforts and face all odds in bringing out the subsequent volumes of this Bibliography. The indologist would, however, expect the employment of diacritical marks in transliterations.

S. K. Ramachandra Rao.

Thakurs of Sahyadri : by L. N. Chapekar, University of Bombay Publications Sociology Series No. 5, Oxford University Press, 1960, pp. 228. Price Rs. 22-50.

Dr. Chapekar of the University of Bombay studied for five years the ways and wisdom of the Thakurs who inhabit the hilly Patgaon Pathar area in the Thana District of the Bombay (now Mahārāṣṭra) State; and the results of the study have been published in the present volume. Indeed the Thakurs, especially the Ka Thakurs, remained unknown to sociologists and anthropologists until recently. The book under review is in a way a pioneer study and is a welcome addition to the growing literature in Indian anthropology.

The book is a regular anthropological study detailing the domestic and personal equipment, family life, economic aspects, household ceremonies, rites, and rituals, arts and amusements of the Thakurs. Interesting information has been collected in this book concerning the beliefs and habits of these people, their community life and ecological problems. The daily life in the *Ṭhākurvāḍis* is brought out vividly.

The story of how a hunter tribe (which the Thakurs were) came under the influence of Brāhmanic culture, exemplifying the phenomenon of assimilation and also cultural lag. The differentiation of **Ma** and **Ka** divisions with regard to the cultural level is well brought out with illustrations and interpretations; in fact, this forms the bulk of the book. The book is very instructive inasmuch as it highlights the grievances and problems of the Thakurs, which are essentially backward agriculturists of the hilly tracts: poverty, illiteracy, ignorance, malnutrition, disease, and drinking. The author considers the several alternate solutions that have been offered to mitigate the hardship of the Thakurs. Another interesting discussion is in regard to the position of woman in the Thąkur household—which is one of freedom and happiness.

The book is sumptuously illustrated and is equipped with a glossary of words employed frequently in Thakur settlements

The printing is praiseworthy and the get-up is good. The author and the authorities of the Bombay University deserve to be congratulated on this excellent publication.

S. K. Ramachandra Rao.

Abhinava Bharatha Sara Sangraha of Mummadi Chikkabhupala. Edited by R. Satyanarayana, Sri Varalakshmi Academy of Fine Arts, Mysore, 1960, pp. 325+22. Price, Rs. 15/—.

Sappe Gauda, who assumed the royal name Chikkappa III, was the learned chieftain of Madhugiri during the seventeenth century. He was a great patron of arts, and in particular of music. Besides affording patronage he was himself a master of the theory and practice of music. The work under review is from his pen and testifies to his intimate acquaintance with the development of musical theory from earliest times to his day.

Abhinava Bharatha Sāra Saṅgraha is a poetic treatise in Sanskrit with prose explanation pertaining to classical music and dance. The available text comprises over two thousand verses distributed over two long chapters. For the major part of this work the author closely depends on *Sangitaratnākara*, but is also indebted to Daṭṭila, Kohala, Matanga, Rāmāmātya and *Sangīta sāra.* The different theories prevalent during his time are mentioned by name, and in so far as this is done, the work is a valuable document.

The editor of this book has taken care to scrutinise the available texts and has prepared a clean and comprehensive text for the first time. There is a long and scholarly introduction discussing the author's life and times, the contents of the work, and the identification of the sources. As the editor says, the present work is "the beacon-light in the dark-ocean of the mysterious past, beckoning to the historian and research scholar drifting through the fog of Time" (p. xxi). And credit should go to the editor for responding to this call himself. It is indeed considerable service to present to the scholarly world a critical edition to the valuable text. But the greater work is to assess the worth of this work, and establish its place in the world of musical

treatises; and this remains to be done. This is urgent and imperative that this should be done, for the time has come to settle the extent and value of the contribution of Karnātaka to South Indian music.

—S. K. Ramachandra Rao.

KANNADA

Sangeetha Sastra Sara: by *Ganavidya Visarda Vainika Vidwan* L. Raja Rao. Srinivasa Sangita Kala Sala, 49, IV Cross, N. R. Colony, Bangalore-19. pp. xii+112: Price: Rs. 2.

Mr. L. Raja Rao is a celebrity in the music circles of Mysore: his *Veeṇa* performances are known for the grace of delivery and variety of compositions. His hold over *tāḷa* is indeed remarkable. That this accomplished musician should write a text-book on music in Kannada for the benefit of Pre-University students is a very welcome venture.

The book under review has been prepared to fulfil a great need of the university students of music, and comprehends all the items on the syllabus prescribed by the Music Board. The elementary lessons in *sarale-varise, jatisvara* etc. are given and also a brief and clear account of the theoretical assumptions behind the practice of Karnātak music. The book contains at the end a factual list of some of the great composers of South India.

In all, it is a very useful and welcome volume; and the students of music, both professional and lay, must be grateful to the celebrated Author. The book richly deserves to be prescribed as a text-book in schools and colleges.

S. K. Ramachandra Rao.

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